



## Social Dis-DANCE-ing resources

### Dance it out film

A KS3/4 site-specific dance on screen scheme of learning that socially distanced in-school lessons or remote learning for students still learning at home. If the lessons are taking place at school the teacher should undertake a risk assessment on the spaces that they plan to use. If the students are at home, they should check with their parents or carers that the space is safe to work in.

Please note that this is not a *parkour* or *free running* scheme of learning. These concepts are used as stimuli to inspire the young person's work.

### Equipment required:

- Smart phone, tablet or other filming device (if a student is remote learning without a device available then 'storyboarding' can be used)
- A film editing app such as iMovie, FilmoraGo or Windows Movie Maker
- Internet access. If internet access is not available, students can be provided with images and information on the history of free running for Lesson 1. For Lesson 4 students can be guided to look out for dance on screen in tv adverts and programmes or be provided with dance images.
- Open or outdoor space such as a playground, garden or sports hall/gym. All spaces should be subject to a risk assessment.

### Lesson 1: Preparation

- At home, or in school, the students research parkour and free running and write their own definitions. The students should summarise the history of free running and parkour through written work or images.
- Using action, space, dynamics and relationship and considering how the performers interact with the space they will need to describe at least 3 moments in these two clips:

[Jump London](#) Channel 4, Mike Christie

## **Lesson 2: Skill acquisition and exploration**

### **Warm up**

Mobilisation: roll down and up the spine then smoothly circle all the joints in the body.

Heart raiser: jog on the spot, star jumps, side steps.

Strengthen: 8 squats, 8 lunges on each leg, plank for 16 counts. Repeat 3 times.

### **Skill acquisition:**

Practice landing safety from a jump with bent legs. Highlight that this is a key safety aspect of this work.

Step up onto a step with the right. Can you then lift the left knee?

Can you safely jump up onto one step with both feet? Can you hop up on one foot?

Can you lift your body weight onto your arms when leaning on a sturdy surface such as a strong table or hip height railings?

Can you travel over a bench or table leading with different body parts?

Can you lean on a wall using different body parts and levels? Imagine the wall as a dancing partner.

What objects in your space can you interact with?

What objects can you balance with?

What inspiration can they use from the clips they saw in the preparation?

Students to choose some of their most successful moments to show the class or teacher to get feedback. What was successful and why?

### **Cool down**

Students trace shape of objects in space with different body parts to bring their heart rate down and then circle body joints with stretches in between.



### Lesson 3 Choreography (can be done over more lessons if needed):

Repeat the warm up and skill acquisition from lesson 1

In the area that they are dancing in the students are to choose a pathway. The pathway must include

- over and under
- around
- stillness (that is not at the start or finish)
- balance
- off balance moment
- wall moment
- three different ways of travelling
- two turns
- three objects that are interacted with

Encourage students to draw their pathway as a map. This can even be tracked on a fitness app

Students can show to receive feedback

Cool down from previous lesson but ask students to be more creative in the use of body parts (changing level, direction and dynamics of the tracing).

### Lesson 4 film planning:

Watch these U.Dance On Screen videos for inspiration. [U.Dance on screen](#) is part of One Dance UK's [U.Dance](#) festival

[Clashing](#) directed by Niamh Abraham

[Explore. Play. Imagine](#) directed by Fleur Hoefkens-Lee

[A Posi+ive Life - Man Made Youth Company](#) directed by Johnny Autin

[Bridge of story and party](#) directed by Sima Gonsai

[Unspoken Spoken](#) directed by Ross MacGibbon



Students to answer (either verbal or written):

What camera angles are used? What effect do the different camera angles give?

How close and far are the shots? What effect does this give?

Is there anything blocking or framing the dancers? Why might the film maker have made these decisions?

How does the filming enhance the dance?

What inspiration you can take for your film?

Students plan how their choreography will be filmed. This may even change their choreography. They must have at least 4 camera angle changes and a maximum of 8. Students to plan out film with story board with instructions for a camera operator.

In pairs one student is the dancer and the other is camera operator. If in school the students work at a distance in line with current guidance. At home students can ask parent/carer to be 'camera operator'. Students rehearse both as a dancer of their own work and camera operator for their partner's work. Ensure a warm up is done prior to the rehearsal and cool down is done afterwards.

#### **Lesson 4 homework (or lesson 4 extension for remote learning)**

Rehearse the dance either in garden space, a room with enough space or mental rehearsal.

#### **Lesson 5 filming**


Warm up

Students dance their own piece and film partner's dance piece

If students are working remotely, they can perform to their class teacher in the appropriate medium that is set by the school.

#### **Lesson 5 homework (or continued remote working from home)**

Students edit film by putting the 4-8 shots together and adding a piece of music



Those who are working remotely without the tools to do this can design a poster to advertise their dance film.

### Lesson 6 dance on screen film festival

Teacher to show films to class. If remote teaching to send links to students to watch.

Teacher can ask for feedback on each piece of work

What worked well? Even better if?

How did the editing/filming enhance the dance film?

What meaning/feeling is communicated through each piece and why?